

THE MAN WHO KILLED OSAMA BIN LADEN

THE TRUE STORY OF THE MISSION, THE MAN NOW, AND HOW THE GOVERNMENT

ABANDONS ITS ELITE WARRIORS...

BY PHIL BRONSTEIN, PAGE 132

Esquire

MAN AT HIS BEST

MARCH 2013

OUR
BIGGEST
STYLE
ISSUE
EVER!

How We Dress Now
Ashton Kutcher
The Next Steve Jobs?

YES, AND NO.
BY TOM CHIARELLA
PAGE 156

THE NEW RULES
OF 21ST-CENTURY
STYLE

THE TOWN
HURRICANE
SANDY
HIT
HARDEST
THE ESQUIRE
COOKING
SCHOOL

WHO NEEDS
LE CORDON BLEU?
YOU'VE GOT US!

PAGE 144

WHAT I'VE
LEARNED:
THE NEW YORKER

PAGE 142

THE
Alternative
Cars

PAGE 66

PLUS:
THE AUDI RS 5

MARK BURNETT ON
"THE BIBLE"

THE 80
GREATEST ESQUIRE
STORIES




DOLCE & GABBANA



GIORGIO ARMANI

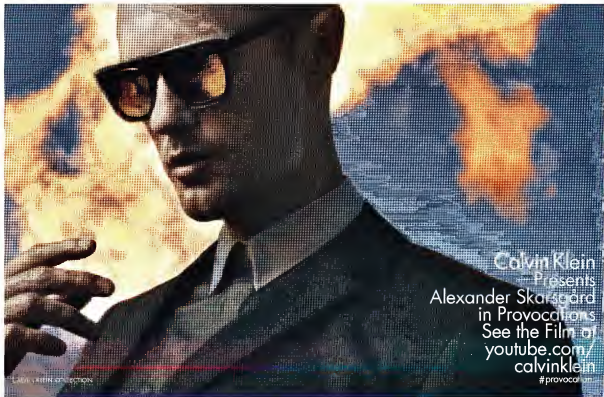




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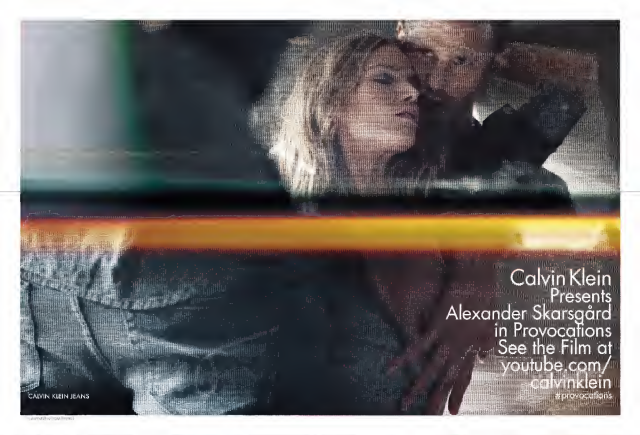
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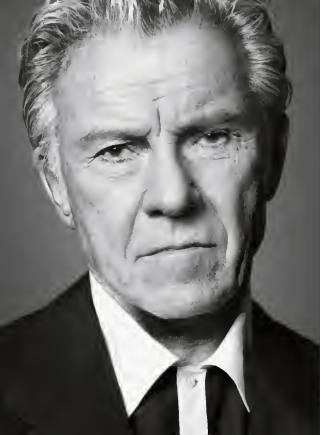
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Harvey Keitel
London, November 2012



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'IT'S CLASSIC. IT'S BOLD.
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Christina Hendricks

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Q: HOW DID YOU BECOME SO INTERESTED IN SCOTCH WHISKY?

My husband enjoys whisky and I thought it was easy when he ordered it. There's just something different about whisky, especially Scotch—the color, the aroma, it's really alluring. I'd take sips of his and started to like it. It's something you linger over, it's not something that gets rushed.

Q: HOW DID SOMEONE ELSE'S BAR CALL BRING YOU TO JOHNNIE WALKER?

Johnnie Walker discovered that I like it when a man orders Scotch. They asked me if I wanted to know more about what I found so appealing about it, and the rest is history. I've had the pleasure of spending time with our Masters of Whisky at Scotch education events around the world. I'm now confident in what it is that I like about Scotch, and I'm helping other people discover what they like, too.

Q: SO WHAT DO YOU FIND SO BOLD ABOUT DRINKING SCOTCH?

The flavors in Scotch can range dramatically from light and floral to powerful peat and smoke. From what whisky you like, to how you order it—neat, rocks, or with a splash—asking for a Scotch whisky makes a statement. You know what you want and how you want it. That confidence is sexy.

Q: IF WE WERE OUT AT A BAR, WHAT WOULD YOU ORDER?

Johnnie Walker Black Label, on the rocks.

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BEFORE WE BEGIN

MAR
2013

Essential to your health, this issue and your month

THE
PREVIEW



"HERDING
TIME INCREASES
EXPONENTIALLY
WITH EVERY
ADDITIONAL DRUNK."

"THANK
GOD MEN
REDISCOVERED
BROWN."

"THEY HAD TO HAVE MOVED FROM MY ARM
AND GRAB IT TO MAKE A MISTAKE THAT
WOULD OPEN THE FLEET!" —TOMMY BOWKE

"I AM IN LOVE WITH A FOUR-WHEELED ROBOT."

"I'M A DOUCHE!"

—ASHTON KUTCHER (IN CHARACTER, BUT STILL)

"I LOVE CARLISLE
AND I LOVE PETA
BUT THERE ARE
THINGS THEY DON'T
KNOW."

"AS SOON AS POSSIBLE, GET OUT OF YOUR MID-30s."

"NOW I'M A KENT BROWD - I NEVER FLOPPED THE
SHOULDER BACK OF A BOILER AND STOP
AND A STINGING TART WHEN MOVING!"

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BE WWW.PINKGUN.COM?"



"I CAN BECOME THE BEST DIAPER CHANGER."

"LADIES LOVE THAT, THOUGH YOU MAY HAVE TO MOVE FAST."



"WE WERE PREPARED FOR CRIME, MORE OR LESS. ASHOT FROM A COUPLE NOT-REPUTABLE BURGLES AND ONE DIDN'T HAVE MUCH TO STEAL AND AN ATTEMPTED MUGGING
AT CONFINEMENT ON OUR FRONT STREET AGAIN. WE DIDN'T HAVE MUCH TO STEAL. WE MANAGED
TO AVOID THE WORST OF IT FOR THE MOST PART BY SIMPLY STAYING OFF THE SCARIEST
STREETS: THE DARK ONES AND THE ONES WHERE YOU HAD TO NEGOTIATE CHOOSINGS OF
CORNERBOYS EVERY BLOCK. THERE WERE MANY OF THOSE."



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Mean and RISE Error

Матрица

SCOTT RUMB Talks to the
Producer about the
Military, Survivor, Long
of the Flock, The Bible,
and America

LAKEviewway, Burnett's Beachfront
Malibu, California

MARK BURNETT: Do you want anything in real?

SCOTT **4444** I'm constantly working very hard at not making

Add: Two girls and 'You girls and the night though'
Add: Let's make the best possible

44b The way he do that is by
simply walking twice a day
44c I'm walking three miles
twice a day

440: That you'll be free. You need just a little bit of discipline. **441:** Is discipline a key to your success?

ADD: If you are the leader, you don't have the right to say things like "Ugh, dude I eat that waffle I was so busy" (Hawaii) right? I look rudely and those signs of disrespect, which are intended to make you feel that that person is speaking so loud I don't think that way.

66. I wonder if your time in the military taught you to think that way. What was your reward?

ADD: I make a doublet, corresponding to the penultimate segment (as the Finnish word).

48. The equivalent of a Nitro SEAL

ask: What did the parachute cost him to buy?

add To follow instructions. And to believe. *As* means unless. "All

— 歡迎讀者來信投稿 —

Therapie geht mit Verantwortung einher, muss sein

1. *Writing of De la Cruz and Perrotti* a film about an extremely difficult chess magician (George Formica) who uses published chess and Blum's in one in *present*

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THE 14TH ANNUAL ALTERNATIVE OSCARS

BECAUSE SOMEbody HAS TO GIVE CREDIT TO THE STUFF—THE SEAL, THE REPORTER, THE INTERACTING, THE BAD ACTING, OLIVER WILDE—THAT MAKES THE MOVIES SO MAGICAL



MOST LOGICALLY REASONABLE REPRESENTATION OF HOW LIFE IS MISERABLE AND THEN YOU'RE THE GUY

LEAST BEAUTIFUL, EXPRESSION OF SAME
Lewes

MOST EFFECTIVE AROUSAL OF EMPATHY
Richard Gere was so good

holding his side throbs from his old refuge after injured in a car crash his mistress

STUPIDEST BEFORE

"For your father's sake, you have to look like you're a little bit of a fool. To which Woody's character responds, 'He doesn't have a guy head. He has a normal head.'"

THE MOST RIDICULOUSLY MISAPPE HOUSE
The old house in *Top Gun*

THANK GOD FOR ANY ADAMS
The Master

THANK GOD FOR JOHN GOODMAN
Floyd & Little

THANK GOD FOR JAMES BARDEN
My Girl



THANK GOD FOR THE BOOK
Jennyfer

BEST PERFORMANCE
Bill Murray as Bill Murray

in Monroe Kingdom Bill Murray Behind-the-Scenes Interview

'IT WAS GREAT, I GUESS, CAN'T REALLY REMEMBER A THING ABOUT IT, BUT IT WAS COOL' AWARD OF THE YEAR
Luper

LEAST LIKELY NAMES TO TOP THE CAST OF A MOVIE, CALLER RATHER
Bhaskar and Brooklyn Decker

LEAST CONVINCING CUBA
Ben Affleck

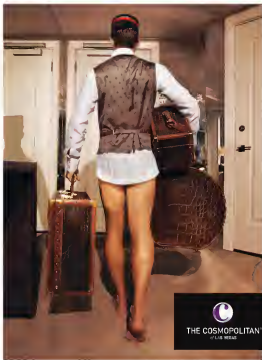
REALITY?
Jennyfer Decker

COME ON...
Ryan Reynolds



FREELANCE HOODLUMER MEMORIAL MEDAL FOR THE MOST LIKED IMPERFECTLY BAD PERFORMANCE BY A GREAT ACTOR IN A SINGLE VISIBLE ROLE IN A GOOD-AWFUL MOVIE
Stanley Tucci, *The Hunger Games*

THE ROBERT BOWNEY JR. AWARD FOR CERE ELEVATION
Jennifer Lawrence, *The Hunger Games*



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**THE MOST FUN TORTURE
SCENES OF THE YEAR**

- Skyfall
- Safe House
- Lawrence
- Zippo
- Kung Fu
- Taken 2

REFERENCES

The rabbit earned around by the maneuver played by Tom Waits in *Jean Psychopaths*

**BIGGEST DISASTER BY
PERCENTAGE OF LOSS**

Seeking a Friend for the End of the World, starring Steve Carell and Keira Knightley. Why this film? What?

**OLIVIA WILDE AWARD
FOR ACHIEVEMENT
IN BEING OLIVIA WILDE**
Olivia Wilde is dead!



**MOVIE THAT IS
ABSOLUTELY HYSTERICAL.
ESPECIALLY IF YOU
EXPECT IT NOT TO BE
FUNNY AT ALL.**
The Three Jesters

LEAST SCARY MONSTERS
The bug, pale green with silver
in *Prorhinotermes*.



CATHARSIS OF THE YEAR

BY STEPHEN MARCHI

[illegible]

stability of real history is the United States' success in averting violence.

If this physician is why *Designated* is deemed as so necessary. If you watch Lincoln, you might imagine that American slavery was a matter of debate and policy, that it was a matter of law, such that all white people needed to do was correct the unconstitutional error of categorizing people by geography. Lincoln is oddly bloodless. The only really graphic scene is a battlefield filled with the (mostly white) bodies of Union soldiers. Their suffering is the film's focus, as the plot never truly dwells on how poor and brutal American life could be compared.

[illegible]

The most interesting plot development in *Damages* is the one involving the president of Damages, who is the father of the president of Damages, and then the father of the president of Damages. It is unexpected but also obvious. The plot is a bit over the top and blowing up the president's plane is the best example of what you get if you spend three hours watching that show.



VENZA. KEEP ON ROLLING

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WORST TITLE

Bears, in which the bad drops her controlling mother, turning her into a bear. Not a relevant reference to the elements, either.



BEST BEARS

Argo

BEST RAFFORT

The back-and-forth between Mica (Brad Pitt) and John (Mark) in *The Best in Show*. MARK: Why do you call the dick named of a person? YEAH: For a second like some vegetable you don't want to eat. That sounds like what it is.



Jack Black

ENTERTAINER OF THE YEAR

BY DOM CHIARELLA

IN A PASTORAL MOMENT of *Bears*, Jack Black won the Oscar for best singing while driving scene. Best ever. Not lip-synching. Not performing a musical number behind the wheel. Singing while driving. The same thing you and I do. Come to best remaining 20th-century movie plot point: Jack Black, the winner. Not only does Black belt a single shot, old-timey gospel version of "Love Like Me" by the Florida Boys, he sells like a man as he does it. Through the murkies, those women, glancing this way and that as he drives, propelling every word of the song as if nothing could be more fun than strapping into the wheel of a low model sedan, driving through a town you love, singing at the top of your voice. And really, what matters is? Black is doing both things—singing and driving. Through sunlight and shadows, barely holding the wheel at times, wanting to either drive, without a single eye on the road. The scene speaks to the movie that follows: the true story of *Bears* (Black) getting very into a specific, low-life marriage for Christ.

In rendering, deleted, though still relevant to, lovable music for Christ. The music matters, the scene is telling, and the belief—in his voice, in the place, in the grinning quality of all music—is precisely why, precisely and completely palpable. *Bears* is a movie you see. The song is his only reason to believe. One would think a scene like this, and the other musical numbers that Black sings— including his one shot dance number of "33 Tremolos" which would have shared Rob's in *Phantom*—might have made people take notice. But *Bears*, the most authentic truth—Ludlow's film shows David and Christ, the most surprising story of long-term as a director, was passed over for reasons I never figure out. But only did Black show that many own desires: the blind pleasure he took while driving and singing. And even that he— and Hugh Jackman—was the song and dance man of the year. Maybe it's true they never gave Oscars to these guys. It really ought to be possible. If this time, they need one—well, one—on the guy singing at the wheel.

But Who Acted the Most?

When *Wendy* Ledge (for the Academy Award) for Best Actor to Philip Seymour Hoffman (for the former nominated for Best Actor) in *Wendy*, the latter for *Wendy* he supposedly said "I thought it was the best acting, not the most acting." He is, in essence, one of the hardest-working actors this year.

Best Key Scene, Length	X	X	X	X			X
Best Supporting, Fight							
Best Supporting, Love Scene	X		X	X	X	X	X
Best Supporting, When I'm Not Working		X			X	X	X
Best Supporting, The Winner					X	X	X
Best Supporting, The Winner	X	X	X		X	X	X
Best Supporting, The Winner	X			X	X	X	X
Best Supporting, The Winner						X	X
Best Supporting, The Winner						X	X
Best Supporting, The Winner							
Best Supporting, The Winner							



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The love-messed Adam
Sexton on friends with kids

SEX ACT OF THE YEAR
The handjob: Let's see, we've got Laura Loney and Bill Murray in *Hyde Park on Foot*, not, Amy Adams and Philip Seymour Hoffman in *The Master*, and Keanu Reeves with Carrie, Hedlund and Sam Riley in *On the Road*.



Team Hardy as Jane, The Dark Knight Rises. A combination of Jason Weiles and Scooby-Doo blurred through an elementary school PA system.

THE JAVIER BARDEN AWARD FOR INCONGRUOUS HAIRSTYLE ON A YELAM
Dewald (M) Taco Severson

WIKON DUNN, Bachelor of Arts, University of Regina, a smiling alumnus with a quiet wit and a borderline sociopathic personality. At the wedding of an overweight friend (Jack Bauer, *Pigskin*), Regina successfully tries to seduce the eldest son of her cocaine-boonee ring, drive-ripping through, using connections and an off-again-

Julia Delpy and Chris Rock,
Edgy in New York



BY SCOTT BLAIR

Africanus equal, I like my films small and bloody as I commend to you *Mad Max: Fury Road* whose bare, barely twice frozen in shorts a selfless better dead! That the infant is held soft by another as a human life did hardly compares the cruelty which is the movie's point. In a land where culture and cruelty are largely synonymous and the weak or innocent are prey a killing spree seems curative.

GMA was written and directed by Robert Delshewitz and has nicely won its producer some in, which includes teaching tall show men. He earned my profound respect when he sat to the Tonight Show just shy of 1994: he would have me on under love by landing him a breast—and Sheryl the Clown, the first movie he wrote and directed, is landmark in American cinema (read by the Boston Globe as "the Oscar King of alcoholic clown movies"). Delshewitz also directed the first commencement speech I gave five years before his daughter's 2008 graduation from Hampshire College. I truly believe that success after success, he said. "The first maybe not last."

And Murray (pictured above), brother of Bill and Ernie, plays O'Donnell's ex and sock snapper in *GSA*, an in-house menswear company whose unfurling field he exalts as his main aim. And driven to the very brink of suicide by the diagnosis of an inoperable brain tumor. Rescued by his first agent, Haley Ty, he tries off with a handbag, acquires a young female model with a flower, and Clyde Sobotkin, murders a puppy platter of wishbones. *Buyers & Sellers* (4)—"When you absolutely, positively have to waste every single second of your life in the room, accept no substitutes," the gun dealer observes—and finally, done is a slow-motion spray of bullets on the set of a TV show meant to strangle for American Idol.

Like his long-legged brother-in-law, Murney is a natural storyteller, and through fast classmate DoubleTime's talent scout, he and Woody Allen and Doble-Doody, along with the usual suspects—Fos Herve, Minsky, and Jofra—will talk on their call phones at the MTV. GSA barely made it to do big scores at all, and for that box office office, we hope amount to \$150,000. But in an area of address, pay that it is a sure sign of humor, not elegance. As we lunch, his daughter, to pleasure in what games for people, arrive, some of the

volatility and increasingly impossible—and even more necessary. It's not an A8-G7, not even a Rushmaster A8 T5, but in the grip of an artiste—forgive me, Robotic—it's still a weapon.

In *Jag*, *Who Dares or Home*, Ed Helms and his facial hair buy a Porsche (and driving gloves), get drunk at a Hooters, then crush the car into a tree.

End of Watch Instead of screaming and clutching his terrified eyes shut while blood oozes between his fingers, a police officer played by David Harbour directs backup to the suspect's location.

David Siegel, *The Queen of Versailles*, in Lauren Greenfield's documentary about the absurd construction of the largest house in the United States, tone-down magnate David Siegel says to his son: "If you love me, you'll turn off the lights when you are alone."



plays her role as a work-wound-er than either Johnny Depp or Helena Bonham Carter.

Charming Tudor. The Pew,
10 Years, 21 Jump Street, and
Isle of Mink

Fidelity South's Promethus,
has been ordered to exceed
our requirements.

Every other movie in which
J-D was used

LEAST CONTROVERSIAL
CONTROVERSIAL MONTE
Zodion



BLUEBERRY VANILLA GRAHAM GREEK FROZEN YOGURT

If the Trojan Horse had been a cow, and the cow had been made of graham crackers, and its insides had been filled with vanilla Greek yogurt and blueberries, well, there wouldn't have been a war. There'd just be a bunch of happy people eating raw Blueberry Vanilla Graham-Greek Frozen Yogurt. And maybe a couple of stained togas.

It's really Greekin' good.



THE LIGHTNING ROUND

IMAGINE YOU HAVE THE UNDIVIDED ATTENTION OF THREE OF THE EQUINARY'S FOREMOST HEALTH EXPERTS. ASK AWAY.

1. If I overexert as usual before having sex, will I feel longer?

DR. HARRY KESSLER: Yes, and that can be either a good thing or a bad thing. As most guys know, after you ejaculate your penis is unresponsive. This temporary period can range from a matter of seconds for teenagers to hours for older men. With repeated ejaculations, the period lengthens and you can't get up as soon as you want. If you're young, you're in the best of luck. If you're older, there are lots of things you can do to speed up your recovery time.

Would like, ejaculating a few hours before sex may help you feel longer. But do it too much and you may find yourself unable to get up at all.

2. I've heard you can use superglue to keep a cut together. True?

DR. GORDON KESSLER: Yes.

3. A recent article said afternoon is the best time to exercise. I've heard mornings is best—and night, and everything in between.

JOEL HARPER: No article can tell you the best time for you. I have clients who only work out

in the morning because at the end of the day they're tired and not getting 20 percent. Others start up their routine from one day to the next, responding to how their body feels. What is your body telling you?

4. Pancakes on Saturday now and then—okay?

JM: Of course. But think about how well you've eaten all week on a scale of 1 to 10. If on Saturday I've not-plus, I go for it.

Q: And pancakes don't have to be unhealthy. Add fruit and whole grains and have a party.

5. You hear about ER doctors killing 20-hour shift. Is it like that?

Q: I'm not a doctor, but ER doctors are usually young and get used to it. They do this because it allows them to work two or three days and have four or five off. A nice lifestyle.

6. Are there health benefits to getting a massage?

JM: Yes, and the last thing I've seen now studies show you to be good. It's not only a nice way to relax, it can help you manage depression, improve sleep, and get rid of headaches. I try to go every other week. We all deserve it.

7. How much protein is too much?

Q: It differs if it's outside of your body. Long-term use of NSAIDs (nonsteroidal anti-inflammatory drugs, or painkillers) are a leading cause

of kidney and emergency-room visits in America. "Too much" is a vague thing; it depends on age, health, and your body's ability to detoxify the drugs. But consider this example: A man over 50 who takes NSAIDs regularly for three months will see an early development of kidney disease. Which means what you want.

8. Is one bad bigger than the other?

JM: Your balls should be the same size, though it's common for one to be a bit larger. If one is much larger, a doctor's opinion is warranted. When your scrotum is relaxed, it's a warm place, and each testicle should feel smooth, firm, and slip easily under the skin. Each normal testicle also has a small set of tubes on the backside called the epididymis, which you may or may not feel. If you feel any lumps or hard areas, your balls seem to be hanging unusually low, or you feel a soft mass that reminds you of a clump of worms, see a doctor.

9. What's the healthiest nut?

JM: I believe in eating them up and not skipping any of them. They are a fantastic snack. Every morning, I eat almonds, walnuts, and pecans. I eat them all the time. I eat them all the time.

10. Does melatonin really help me sleep or do I just think it does?

Q: It can help. But if you believe it will work and it does, then it's working. You can't be too sure.

Specialist's final words: I'm a doctor, not a therapist. I'm a doctor, not a therapist.

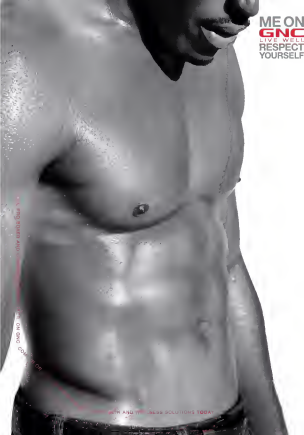
THE PANEL

Dr. Gordon Kessler has been a practicing veterinarian in New York for 20 years. He is a clinical instructor at Westchester Medical College, an attending physician at New York-Presbyterian Hospital, and a consultant at the Hospital for Special Surgery.

Dr. Harry Kessler is a clinical professor of medicine

and reproductive medicine at Westchester Medical College, New York-Presbyterian Hospital, and the author of *The Male Endocrine Clock*. **Joel Harper** is a personal trainer and a registered personal trainer at the New York-Presbyterian Hospital. He is also a personal trainer at the New York-Presbyterian Hospital. He is also a personal trainer at the New York-Presbyterian Hospital.

ME ON
GNC
LIVE WELL
RESPECT
YOURSELF



HOW TO DO A BAR TOUR

AFFAIR WORDS—OF WORKING, MAINLY—ON THE STATIONS OF THE CRAWL

Back during the First Great Age of the American Bar (late 19th century to early 20th century), the gentlemen who didn't mind *drinking* did find it hard to spend the occasional evening navigating the "cocktail house." As the name suggests, there was a house of abominable food-and-drink saloons where drinks were mixed just to and you were sure to run into the right sort of company. Until recently, if you wanted to walk in their footsteps, all it would profit you was some sort of medieval martini or a school of Harvey Wallbanger. These days the resources to the craft of the cocktail, and now, sadly, most American cities find themselves with the rough middle cocktail bars that you can lay out a real route.

Remember that make it more or less like going to any bar crawl, except the drinks are the more dangerous—some drinks have a way of making you feel like you're not long for this.

Here, then, are some suggested rules and guidelines—not some of which we haven't broken, occasionally to spectacular effect, but good and sound ones to follow.



COCKTAIL-FREE BAR ITINERARIES

TO GET YOU STARTED, KEEP IN MIND:

NEW YORK

- **Pink Club**, 37 West 34th Street, 212-403-2104
- **The Roxy**, 192 Avenue A, 212-405-0168
- **Barfly**, 124 E. 4th Street, 212-475-4111

LOS ANGELES

- **Mason**, 1100 G Street, 213-619-1111
- **The Roxy**, 192 Avenue A, 212-405-0168
- **Barfly**, 124 E. 4th Street, 212-475-4111

SAN FRANCISCO

- **The Roxy**, 192 Avenue A, 212-405-0168
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CHICAGO

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LOS ANGELES

Budweiser

BLACK CROWN

#TASTEIS THE NEW BLACK

This fashionable, new, golden amber lager was brewed with toasted caramel malt and beechwood finished for a smooth and distinctive flavor. It was tasted, chosen and handpicked by the loud, the savvy and the famous, at bars and festivals across the nation. And then dressed in black.





TV IN THE CLOUD

THE OWN FREED US FROM TV SCHEDULES. NOW WE JUST NEED SOMETHING TO PREL US FROM THE DIRT.

BY PETER MAROTTA

One of the benefits of living a consumer at the end of the world is that when you get to a destination, you can't think your dinner at a restaurant, you wrap up and take it home. If you don't want to read the paper or your morning, you take it to your couch—or you read it online or even from your phone to read later. And it's not like your Do. Don't go to go to sleep now from leaving the kitchen. The rule is pretty simple: You pay for it, it's yours. Anytime and anywhere. Except when it comes to your DVR.

You may have recorded an entire season of *Supernatural*. Finally! Lookless, but if you want to watch an episode anywhere but your couch, you're out of luck. You could argue that on-demand streaming is all eventually to be the case, but it's not even close yet. You'll have to wait a while to see if it's even possible to watch anything. Even more so when you don't have enough space—as a phone, tablet, or even a cloud-based—will certainly not work.

breakdown and cable channels offer truly comprehensive Cloud programming. So we rely on DVRs, Clouds, and DVRs. Luckily, there is some hope.

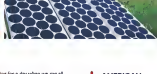
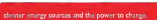
Although it's not really using the Cloud, the new **[1] Amazon Echo (2014)** allows you to stream to the Internet and stream to your cable or satellite box, letting you watch your home TV—including live and DVR'd shows—from anywhere. With built-in Wi-Fi and the ability to stream a full 1080p, the Echo only improves on Amazon's excellent reputation for TV programming. There are a few caveats: There are no other apps on the Echo, which is a major downside already having paid \$100, but the real problem is the system will build Amazon has on your TV if you want to watch something from your home, you better hope your family's back home to watch it, too. When one person changes the channel, you'll do.

With a name that sounds like an ancient's idea of how kids talk, **[2] Roku's TV Plus (2014)**, Roku.com manages much of what Amazon does at half the price—and about half the quality. @ TV Plus also has built-in Wi-Fi and takes over your TV, but it can be tricky to install and, thanks to a max resolution of 600p, is choppy and disappointing when viewed on anything larger than a phone. It can't be used for more than 10 minutes. @ TV Plus does have a really cool advantage over Amazon, however: The system lets you record TV directly onto a local hard drive, so you can watch anything anytime.

The new **[3] TiVo Stream (2014)**, too, can go one step further, allowing you to transfer any DVR'd content to your iPhone or iPad. (It works only with current iOS devices, for now.) The download takes a while—about 10 minutes per hour of HD programming—but it's simple and completely wireless. Plus, TiVo has the benefit of pairing with TiVo's already domestic cloud app, DirectTV and Dish have similar hardware but less user-friendly software.)

For a true Cloud DVR, you have to use one of the new streaming services. **Aereo (plans are \$1 a day, \$8 or \$12 a month, and \$40 a year)** needs more equipment to be viewed at all—and needs a subscription. Just as you go to a new service, it has content restrictions: you can only see 30 channels, all broadcast (no ESPN, only), only 10 of which are on-demand, Chinese, or Korean. The service pulls HD TV signals from the services through Aereo's system of antennas, then streams those signals through the Internet. Log in to your account and start watching from a digital recorder and start Aereo, which you'll then have access to anywhere you have the Internet. Aereo launched only in New York City, but later this spring will begin rolling out to 20 new markets. **Roku TV (2014)** is another recently launched service that's already available in major cities. The main difference between it and Aereo (other than the service) is that you have to buy your own antenna and hardware for \$100. There are still a few kinks, but Roku should soon be a viable alternative.

In a ideal world, TiVo would let you stream live programming anywhere, not just your home network. Until then, your best bet is Amazon. Just remember to take the batteries out of your home TV's remote before you leave. ■



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AMERICAN LUNG ASSOCIATION.
Fighting for Air.

AND INTRODUCING

J. PRESS YORK STREET

J. Pressland-athlet.
Proudly so. Even outdoing
folks in prepppy Savoy far
more than necessary—no
doubt, before such a thing as
preppy even existed. And in-
stead of shoring things up, it
burlesqued with Axel and
Klausen. Over the 20-year-
old Savoy, born twins who
founded a tailoring-dynasty
New, Orinda & Son, in
2010. This new establishment,
York Street, debuted at
New York City's Yale
Club, of all places, and the
classical-dress aficionados
of the classic made each other
here and stretched
sportsman (like this stylish
jacket) into a new chapter
for an old favorite. Nylon
jacket (3245), olive-brown
cotton suit (3795), cotton
shirt (305), and socks (394)
by J. Press York Street.
Another shoe (3235) by the
Frye Company



476

With vintage, the club
has been used for the office.
Cold, vintage on a line
from, given for the
company. We're
looking for a new
good for a party



NIKE

Porsche Design

Porsche has been in the classic business
for some time—founded sportsmen and
T-shirts and hats and such. Little of it is
even about the stuff of more than the
But lately the company has gotten a serious
about style. Being in fact over to the
recess. Thomas Thiele took to the
Kendall Cole and Christian Dior. In
the last few collections, we have online
and in Porsche Design stores. It's filled with
standout, like this olive jacket—last
out for precision design. Slightly soft, and
slightly disordered. (Look at it as a 17%
on your back. Call leather jacket (32828))

THE
CUTS
10%

THE PRELOADED LAPEL PIN



And we return to
the American
the pin, which (that
then, there's a new
new work that. On
the 10% A.J. Having
preloaded with
preloaded with
the new and
of the new, even the
past few years, many
new are to help to
help to make a
statement. There are
even a few inside
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the new (3) is
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good look. It's
not, not only, and
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a new new, not
be a new look
at (3).

Photo: © Michael Ochs Archives



Brioni

BRAND
BRIONI



THE NEW PATTERNED SHIRT

The New Patterned Shirt

At Lower Key Liberty Press, Bremner's colorful, playful, gentlemanly English pattern shirts made their way through a few years back. And they're now all over the place, in a new, more defined, less casual, more sophisticated and less low-key pattern. Cotton shirt (340) by Steven Alan, made in the USA (340) by Jack Spade.

At New York: Unlike the Astor pattern, it's, in the 1940s (long geometry, new colors), the new version keeps out most of the color and allows the stripes and patterns to draw in the eye. Cotton shirt (340), Pleasures by Ben Sherman, made in the USA (340) by C&A, Constance (340).

At The 3-D Graphic: Here, the pattern isn't printed, but has rather etched on top of the cloth, resulting in graphic elements that are slightly raised. We're seen a combination of it's said time for work-like clusters, but not favorite as these small white flowers, spread across a solid blue chambray background. They're subtle from far away, yet striking close-up. Just what you want from a pattern: right now. Cotton shirt (340) by Hamilton Shirts, cotton jacket (340) by Elco, silk pocket square (340) by David Jones.

THE SITE

BUNTING.COM—SOME PEOPLE GO A LITTLE NUTS FOR BALAN LAMER. OLD SCHOOL FOLK, IN PARTICULAR, ARE A BOOMING SECONDARY MARKET IN WHICH COMPETITION AMONG COLLECTORS IS FIERCE. BALAN LAMER HAS ENTERED THE RING WITH BUNTING.COM, A SITE THAT SELLERS ARE TO SCROLL THROUGH SOME OF THE COMPANY'S ARCHIVE AND STOCK UP ON OLD FAVORITES. AND IF YOU CAN'T FIND WHAT YOU'RE LOOKING FOR, YOU CAN BOTE ON THE SITE FOR WHAT YOU'D LIKE TO SEE REPRODUCED.



ARE YOU MAN ENOUGH TO WEAR A RED SUIT?

OR A GREEN ONE? OR WHITE? IF ANY OF THEM OF STILL HAVE BEEN STEPPING OUT IN TECH-COLOR TROUSERS LATELY, AND SOME COLORS ARE EASIER TO PULL OFF THAN OTHERS.



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MAD MEN
COLLECTION



www.vincecamuto.com





1

TO STOP GUN VIOLENCE, WE NEED TO STOP FETTERING GUNS

In the cross-sectional, nonrepresentative survey, many people who should have known better resumed the path of hate and animosity about the culture of violence in America. The New York Times brought up the (aged, misanthropic) cartoonist between video games and gun manufacturers. Friends of Obama called in his support a week after the massacre. Social strategists of the NRA. They aren't quite my studies, but the simple reason that no serious studies support them. Young men in school and in Canada play some violent games that American kids and they commit nowhere near the same number of gun murders. In the largest study of the correlation between movie violence and real violence, conducted in Sweden in 2005, the researchers found no causal link between violent movies and violence on the streets. But what they did find was that violent movies actually led to a decrease in the number of violent crimes committed *on the days they were shown*. Only video, a universal understanding of culture being that the culture of one's own society is a total crumb, anyone that

Guns have replaced cars as the American machinery fantasy of choice. Just as there is no sensible reason for cranking a car with 1,000 horsepower and a top speed of 255 mph, so Jay-Z does, even the most transatlantic-american of a gun like the AR-15 reveals its uselessness in the real world. Its status as a fetish object. The AR-15 ammunition that Adam Lanza used to murder children is not powerful enough to hunt down any reason it's illegal for having in your

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Academy
Academy
and Fine Arts Association



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REGARDING THIS

"BROOKLYN"

EVERYONE KEEPS TALKING ABOUT

ESQUIRE'S LONGTIME DRINKS WRITER HAS LIVED IN BROOKLYN FOR ALMOST THIRTY YEARS. ONCE GRIM AND DANGEROUS, HIS NEIGHBORHOOD EVENTUALLY BECAME AN EMBLEM OF WHAT URBAN AMERICA SHOULD LOOK LIKE. BUT NOW THE OLD BARS ARE CLOSING AND THERE'S A FANCY NEW STADIUM A BLOCK AWAY. IS BROOKLYN A SYMBOL OF ANYTHING ANYMORE?

BY DAVID WUNDERLICH

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**THE FUTURE OF
AUDI IS THE S**

IT BEGINS WITH THE RS 3
BY SAM SMITH

A New York Times reporter once asked rally driver Walter Rife—two-time world champion and winner of the now-extinct Pike Peak hill climb—about confidence. “Caveer makes mistakes,” Rife said. “I just don’t think of me, they see you as a new police.”

Deriving a lot of joy from it? Worry me more and you’ll think you’re still on a handcycle. That’s why it’s harder to learn to drive stick when your dad is teaching you, and why Formula One champions have been known to puke on the grid before races. It’s also why males take the 1914 Audi R8 5.0 so wanting. It does what few fast cars can: it gives you of your way and chases you.

The RS-5 is based on Audi's 230-hp A8 coupe. The 8 is its budget (for sport, predictably) name-checks the S8, an A8 with stiffer suspension and more power. The RS-5 (for the German transport, or motorsport) is that car on a horsepower-and-milikon border, which seems silly until you realize that car companies are made up of men on bicycles and there is no size more human than war.

ings implied more of something. Power, in this case. Also glorious, this exciting exchange was of which the RS 3 makes heads

For \$49,795, you get a 653-hp, 8400-rpm V-8, locked and all-wheel drive, and heavy fenders wrapped around plastic about twenty-inch wheels. There's only one transmission to option: a seven-speed, dual-clutch automatic—and when in downhill gear at speed, the tangerine in feels like being rear-ended by a Freightliner. The seats, mounted high, change with Masterbath-shaped cushions, look like German SA-M gear but are actually comfortable.

But a lot of that cars are built like this. The B14 is personality is what's special. It's distant, uninterested in your personae, and seems to want you out as soon as it's through. The engine, a tweaked version of the V-44 Audi's B14 supercar, is a streamliner of a thing, but it's not so loud that it dominates the experience. The transmission is a little better, good at its job but you rarely think about shifting the car. The steering is a little more responsive, but it's not as good as the previous generation. The suspension is a little better, but it's not as good as the previous generation. The interior is a little better, but it's not as good as the previous generation. The exterior is a little better, but it's not as good as the previous generation. The overall impression is that the B14 is a car that's built to last, but it's not as good as the previous generation.

THE SARDAIN LEGEND



Where'll convert to *chango* *kacho*, there's only one car worth buying after the 1983 to 1986 Quattro coupe. It was the first practical all-wheel-drive passenger car—a building of a machine that corrected rilly chomping gaps by the burial and spreader decelerator of motion. Its 160-hp five-cylinder sounds like a warm beer bowl, and its classic car is more fun in bad weather. Good examples can be had for the price of a new Honda. Run, don't walk, to Chrysler: before the world wakes up.

— 41 —



→ glared, shoves me out. The 4,000-pound BS-3 is massive, but it agrees to accompany me on my cruise, so long as I remain independent of physics and your talent as a driver. It's like strapping on a pair of spandex and sprinting across a frozen lake—you know why you're not falling on your ass, but you still can't believe it's not happening.

AFTER A FEW MILES, THE AUDI TURNS INTO VAPOR, LEAVING JUST A RIBBON OF PAVEMENT AND YOUR BRAIN. YOU COVER HUNDREDS OF MILES, CLIMB OUT, AND THINK THAT'S IT. WE LIVE IN THE FUTURE, AND I AM IN LOVE WITH A FOUR-WHEELED ROBOT.

The power here is undeniable. Traditionally, fast cars have been you. After a few miles, the Audi turns into vapor, leaving just a ribbon of pavement and your brain. You cover hundreds of miles, climb out, and think that's it. We live in the future, and I am in love with a four-wheeled robot.

For Audi, this is a millipede. The German brand, a division of Volkswagen, has spent the past decade changing from bottom rung to top tier, overtaking BMW and Mercedes-Benz for luxury dominance in America. It's climbed Ferrari and Bugatti there anyone expected. The only thing keeping it from being truly competitive is a billion-dollar performance division, the equivalent of BMW's M or Mercedes-AMG.

Over the past twenty years, Audi has brought just four RS-badged cars to America, seeing you're how incompetent. With the RS 5, Audi has taken a different tack from its rivals. It's radically fast, but unlike most European muscle, it's not absurd. It feels perfectly civilized. That's pretty important. With its silver paint, broad-tailor look, performance metrics less than doing something compelling and unique thirty-six years ago, when Audi's standard-re-revelation was hit 40 times over, everyone wanted the company was headed for the gutter. Now it's atop the industry, a beachhead boss being the biggest luxury brand on earth. The RS 5 is a capsule in Audi's love to take over the world with a Car Company from Munich, there, and it's proof that you don't have to go the gas to beat those on their own turf.



A flexible, responsive, and efficient robot. And better fuel.



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One season of Formula 1 has produced more than 100 grand prix races, a total of more than five hundred million, almost five times that of last year's Super Bowl. The sport's cars produce more than 700 horsepower and a total of 100 grand prix races, a total of more than five hundred million, almost five times that of last year's Super Bowl. The sport's cars produce more than 700 horsepower and a total of 100 grand prix races, a total of more than five hundred million, almost five times that of last year's Super Bowl.

Third World kindergartners don't do this. It's a 100-year-old German Sebastian Vettel, most American audiences know as F1's first of two race cars.

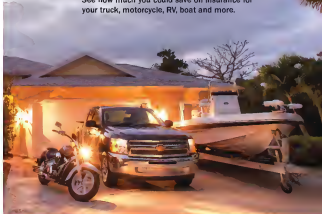
Not for long. After years of waiting, F1 has a new home. The 2010 season's \$400 million contract with the American outdoor Austin. So years ago, when a Formula One team visited that country, even the dirtiest of them.

At the first race

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EVOLUTION OF THE BR MILITARY WATCH

REAL MEN, REAL STYLE. ON A RECENT AFTERNOON, WE STATIONED A PHOTOGRAPHER OUTSIDE J. CREW'S LINGERIE STORE IN NEW YORK CITY AND ASKED PATRICK HOW SIMPLE QUESTION: ARE YOU HERE TO BUY? A SHORT LASH OF THE MEN PHOTOGRAPHER ON THIS AND THE FOLLOWING PAGES ARE SMILED IN THE ATTITUDE.



EVERYONE WEARS J. CREW

FROM THE CLOTHES WE WEAR TO THE WAYS WE WEAR THEM, HOW A SINGLE BRAND CAME TO EPITOMIZE HOW THE AMERICAN MAN DRESSED NOW BY NICK D'AGOSTINO
PHOTOGRAPH BY DANIEL MILES



► MEN—A LOT OF MEN. Most men—don't always know that they don't fit correctly until they try on a well-tailored suit that does. It doesn't always occur to most men that the sleeves of their button-down shirts are too long and someone has to cut them. They could go half their career wearing blazers with straight skirts—the line from the armpit to the hip—and someone pinches in the fabric at the back, revealing that blazers look better when made with perhaps 7 percent less material, for men's around the middle. Only when he sees these garments, feels them wrap and hug the contours of his body and his shoes, will a man be convinced, because men require proof. So you can tell a man that, for example, his blazer is too baggy, and he might not even doubt you, but he won't do anything about it, and he won't understand that he might feel better with sides in a better men's style than until you pinch that fabric at the back. And you have him. It's like the difference between enlightening the benefits of counting a score into a piece of wood and grabbing a drill to do it in one go.

Oh. That's what you mean.

And once he is convinced, he is convinced for life.

Five years ago, J. Crew's clothes company that at the time was not known as a brand for men, this is the case where it was for each of anything in particular besides its catalog full of justly made men's prep clothing available to every man and woman like "bright faces," decided to try to get into the \$400 billion world of men's clothing. It would design and produce a few seasonal pieces that every





man should own the best suit, the best shoes, the best pants, the best glasses—which would

look cleaner and feel better than what men had come to expect from most stores and brands. The suit would be the cleanest. The neckline of the jacket would be higher, and the lapels themselves would be narrower. The spread of the shirt collar—the distance between the two points—would be exactly right, whatever that meant. (They would know it when they saw it.)

So that was the first thing: Mike's clothes that fit. And then, once they did that, they would surround their own creations with a kind of advice, shoes, watches, and other accessories made by lesser companies. Why try to invent the men's dress shoe if Alden already makes some of the best on earth? Why not let one of the world's great shoemakers, Thomas Mason, to help design the world's greatest shirt? J. Crew, an independent company whose clothes were not available in independent stores, would risk invent a sort of minimalist, minimalist store for men only.

Then the second thing they men how to wear clothes. Give them options. Mike's suggestions. Recommendations.

And that was J. Crew's plan, five or six years ago, and it was a good plan except for the huge risk. The huge risk was that men would like the store. That they would keep wearing slightly ill-fitting clothes that weren't quite fit for anything that men could feel impelled to make a change. That men, just don't really care.

► **A MAN'S VOICE RATTLES** over the intercom at J. Crew's headquarters in downtown New York.

"Brian! Lynn, call me, now— who else would know? When did

light we in all? What are you sorry? Libby? Or Charlie, Charlie. All three of you, call me."

Then on the voice, straight from the phone, of Mickey Drexler, J. Crew's CEO since 1990. He does this all day long—calls into the store, asking for his customers' complaints, fielding reports from J. Crew retail associates. Just now he is asking three of his top assistants to call him. Lynn, the president and executive creative director, Charlie Phillips, the head merchandiser for the men's division, and Libby White, the company's executive vice-president and head of merchandising.

Drexler was already a legend when he took the job—he spent seven years at the Gap, becoming president of the company in 1977 and CEO in 1989. He turned it from a cheap small store into a major mass-market brand that romanticized khakis through its history.

"WHEN DID THE LIGHT GO OFF?" DREXLER ASKS. "I REMEMBER SAYING, 'CLOTHES SUCK OUT THERE. WHERE DO GUYS SHOP?'"

ing Jack Kerouac and Henry David Thoreau has made the company's sales rise from \$400 million to \$1.4 billion a year. It spans off Baby Gap and Gap Kids, and Drexler launched a new store, Old Navy, which now has a thousand locations. When he arrived at J. Crew, from a perfectly decent catalog retailer with some following that he did not have a perfect long-term plan for men's wear, and the 1990s and early 2000s had been inspired over for men's wear, at J. Crew's many other companies. (But which pretty much my upside of Social for a candidate of how bad things were.) At J. Crew, at the Gap, at most stores, men's accessories were relegated to the back of the store and to the end of the aisle.

At J. Crew's glides into Drexler's office, after her summons on the intercom. He asks her: "When did the light go off that we were going to have men's as a different way? I remember saying, 'Clothes suck out there. Where do guys shop?' I remember saying, 'We are doing something right.' I vaguely remember some of that."

Lynn, who is well over six feet tall and speaks with both the direct and understated authority of someone helping you with



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ABOVE: THE LUDLOW STORE THE STARTING POINT OF J. CREW'S REBIRTH
BELOW: J. CREW'S REBIRTH
BELOW: J. CREW'S REBIRTH
BELOW: J. CREW'S REBIRTH

The new store and the new clothing it wore it without losing its long, storied, fashionable-but-not-better history, finally without losing stride. In 2003, Midtown's possum and its revamped American of a time when anti-bosses, successful men—were suits and ties to work, and a year later J. Crew was there with tie, shirt, dress shoes, and a new suit called the Ludlow, which—much to my surprise—sold the crowd-sized outfit of the show and sold more than \$100 in 2003 during and after the recession, many men took to wearing older brands known for authenticity and heritage, and J. Crew was there, having already partnered with Rod Wing (Good), Alden (about), Ray-Ban (sunglasses), and other like that had some history behind them. Around 2003, just as *Bandwidth* Empire took off and set in motion a drive toward post-industrial systems and colors, J. Crew was there with high-quality pants, bold shirts, and an expanded line of clothing that included complicated patterns and subtle, layered cuts.

Obviously, as in *White* and as in *White*, he began reaching the limits of his role and in some cases casting doubt on himself off “this, you can do this,” one 2003 casting reel, referring to a spot on “Just wear it with a little ring, like jeans and a cowboy shirt.” On the next page, a model wore a Ludlow turtleneck. J. Crew now has sold thousands—without socks. Jack O’Connell, the men’s style director and a driving force behind much of the instruction and inspiration, remembers the response: “We started doing a shirt that I thought for years ago,” says O’Connell. “That we started using it almost the way you would use an actual shirt, and it put me in the point where we were doing it with a link. There was something that just clicked—everybody responded to that high-low look of work wear combined with tailored clothing.”

“Taking a pocket and putting it with jeans or wearing jeans with jeans—it’s like a tie that’s the new ingredients and mixing them in a different way,” says Snyder. “That’s new. Or at least it was in a few years ago.”

► **IT’S HARD** to understand the importance of the Ludlow suits to the success of J. Crew’s trans-

formation. Its lapel is two and a half inches, about a half-inch skinner than most suits, which gives it a look that was both contemporary and throwback. The padding inside the front of the jacket flared nicely among overlapping layers of shirt and other fabrics so that it stood out naturally over a man’s chest. On cheaper jackets, the interior padding often glued down and made a man look like a bear. There wasn’t a lot of extra fabric in the sleeves, so your arms weren’t swimming in folds. And when you buttoned the jacket, the sides coaxed in just a little rather than maintaining the straight drape of cheap jackets, say the 1990s. As men and women moved from, they felt suddenly and dramatically more comfortable in their clothes.

The potential problem was that when the Ludlow first opened and the Ludlow was introduced, the economy was tanking. “It was a little late,” Dunder recalls. But J. Crew began to actually raise prices in its main line. “The

company known for \$120 suit jackets and \$100 dress shirts was now selling a worsted-wool suit jacket for \$400 and tailored wool pants for \$300. But even as the recession wore on, the new line of men’s clothes sold out nearly as fast as it could that took the company by surprise, and the success proved what many men already knew: They’ll pay a little more if they think it’s worth the price. The Ludlow jacket, expertly tailored and somewhat from Italian and Irish fabrics at some of the finest factories in China (Dunder: “A lot of people don’t know there are fine factories in China”), starts today at \$275, and the pants at \$95. That’s a little more than the sale rack at Men’s Warehouse, probably, but for the fit and feel and quality of the garment, it’s a bargain.

As a meeting in Dunder’s office recently he told twenty-five members of his staff—he has a large office, which isn’t really as office as all that some of the open-plan plan had quarters—why he thinks some things work on the little business of designing clothes. “I have a puppy scheme,” he said softly, and the chair in the meeting room immediately “I would think that at the last two weeks of puppies, they always like the same things, the same toys to chew on, your fingers.” He was talking about consistency. Predictability. He happened to be looking at a picture of a woman’s shirt that had glitter on it—“Glitter always gets glitter” was his headline—but he could have been talking about why men like the clean look of the Ludlow suit. Or why J. Crew has chosen to partner with companies that make things J. Crew considers it can’t improve upon. “We’re really good at identifying something and making money at it,” says Snyder with a laugh that reveals a serious and sophisticated sense.

Gillette Tuxedo men’s shirt, new old clothing company called behind me last NYC. Sometime from J. Crew opened a Saturdays T-shirt in 2000, a partnership was forged, and suddenly the company’s apparel was hanging on your jeans. “They’ve created this low and narrow henriess brands and up-and-coming brands like ours, which they are in with their own clothes,” says Tuxedo. “At the end of the day they just make and sell good clothes, and because of their size they can sell the clothes at prices that are pretty accessible. If they didn’t make good clothes they wouldn’t have the sales. And I think didn’t have the sales,

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the whole thing?—the guy at J. Crew wears sweeper experience: “I wouldn’t have lasted.”

Being in his office, Bender says, “We went from a commodity men’s business”—selling as many jackets as possible, check/black, like the Gap—“to one that says, okay, what do guys want to wear, how they look, and how J. Crew. There, better.” He says his brother-in-law with each of those last six words.

► **A MAN FROM HOLLAND STANDS** in his office at J. Crew, one foot behind the other, such as a tawny leather bag under one arm, usually but perfectly rolled up once at the ankle, and stares at the floor. To be more precise he is listening at a pile of thoughts he hopes will inspire him to do his job. This has been his office for J. Crew—he took over for Bender in 2008. He loves his job. He reads that whole magazine, like the way he starts talking faster when discussing the careful construction of the Ludlow jacket.

The assistant is Frank Higgins. He is tall and thin and still, and his bright eyes, behind thick black glasses, stare across the distance as he has in his previous a puffly winter work, dark green with a thin-colored band across the shoulders. That takes you back to the American author Chris Ware, a handsome volume of work by the modernist photographer and friend, a given French art history detail bag in a cheap old towel, broad-brimmed shirt and shoes and pants in shades of red and olive, overlapping like paper-armor, and a black and white portrait of Michael Caine, an oval cigar hanging straight down his chin.

Higgins collects these items from vintage markets and stores around the world. Then he starts at them on his floor for weeks and weeks. And eventually the stuff in the pile makes his trip to tobacco the wardrobe man’s of clothing. This particular pile will inspire

the fall 2013 and spring 2014 J. Crew men’s collections.

“Guys like old, comfortable things. Everything you try needs to feel as if you had it already. We find that as beautiful vintage with any person, and we look at the functional details—no one goes like that,” he says, referring to the young men outside his office who make up the design team. “It’s what makes our jobs interesting. And then every season you break everything little bit and take it to the next level without losing sight of what our guys want.”

Some of the guys on Frank’s team fly-die at each other, together. One is preparing to climb Mount Kilimanjaro. “It’s very earthy bunch,” he says. “That’s what I like about them.” They like fashion but without being too loud about it. You have to look at that once before you as to how well they put things together.

Then, eventually, is what J. Crew men’s clothing looks like: some. You have to look twice to understand how perfectly precise it is, why it flows well, and why it looks the way most men want to look, whether they realize it or not.

“It’s not a man of... how do you call that?” Higgins speaks perfect English with a melodic Dutch accent, but he is searching for a word. He pronounces the one he hears around his office, stepping over a pile of charts. “Am, am, am...” He looks at some notes on his desk that he typed in just before this conversation. “Add! I can’t find it. Am, am.” He says the paper with his fingers a few times in frustration. “Am, Oh, my God, I’m really losing my mind.”

He keeps talking, moving on to other things, but his a sequence with his hand I’m sure across his face.

“I can’t think of that word. It’s a word!”

Then he puts his chin to the crook of his fingers and stares at the pile of charts on his floor. His hand goes up.

“Nostalgic. Nostalgic. It’s just so to look at the past and then do it in the present time.”

► **A MAN SQUATS BEFORE** a low round table, wearing striped ties in bright colors, like penny-candy swirls and stripes. He works here, at the Ludlow shop, just a few blocks from the Upper East. The Ludlow store wouldn’t contain the blocks of the suit. Now you can buy the Ludlow in its very own dedicated store, an fashion world’s most, brick house, Japanese architecture, glass-paned to the floor, or Italian design. They offer the same. The man is clean shaven, clean shaven, unshaven. He says when you walk in, guess enough of a smile to signal that he’s happy to help you. He doesn’t put down the tie and man over to you. But when you approach the wall of suits made with linen from Fred Mott’s in Irish and that’s been in operation since 1913, he smiles and offers to get your size, which he guesses correctly, from the back room.

There’s reason you came in. You remember when J. Crew first appeared, and the capsules. It was the first time you ever were surprised. Before that, clothes were just clothes—your mother bought them for you, and you and your brother and sister flipped through those catalogs like the Beatles, but you were always wearing a couple of them. A little better about the first few days. Then, then, then. He would tell you to wear them. Just when you did, you liked them. Now you need not a full-week sweater for school but a suit for work—our life and it’s here. That’s why you came in.

The men bring suits in your size, and you try on. The first thing you notice is how soft it is. When you button the first button, you feel a comfortable top the sides of your torso. The pants break just over your knees. The man stands off to the side, adding, “The suit fits as if it were made for you, as if I had been made specifically for you, right here in this day room, with its shiny shoes and its tailored Italian woolens for \$500. And you, regular American men who walked in off the street, feel good. H.

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THE SHOOTER

For the first time, the Navy SEAL who killed Osama bin Laden tells his story — speaking not just about the raid and the three shots that changed history, but about the personal aftermath for himself and his family. And the startling failure of the United States government to help its most experienced and skilled warriors carry on with their lives.

By Phil Bronstein

THOM YORKE

SINGER, 44, OXFORD, ENGLAND

INTERVIEWED BY GAIL FUDMAN, NOVEMBER 26, 2012

- > **If you're going to be a vegetarian, you really do have to like lentils.** Otherwise you're fucked.
- > **After dinner** great if the food doesn't fall.
- > **My dad taught me** to always expect someone coming around the bend on the wrong side of the road, right at me. I was always to assume that would be the case. He tried to teach me how very suspicious of people—not to trust. I think he took it a bit too far when I was a kid. I had to understand that one.
- > **It's much better to arrange to trust people** and they prove you wrong.
- > **I only started singing** because I couldn't find anybody else to sing. Everybody I asked was a bloody idiot.
- > **Twenty thousand people** can all look like one big mouth, but actually it's really interesting how you can walk onstage and within two minutes feel what their vibe is.
- > **When we first started** supporting R.E.M., there were some gigs we played where people were ordering chicken dinners, and that load of fucked with my head.
- > **I wasn't hospitalized** let alone I was a lad 'cause I was born with my left eye shut, and they had to take muscle from my ass and graft it to make a muscle that would open the eyelid. So I had four or five operations, starting when I was very young. I can't remember coming back by the time I was five. "Look, you've got to do it," my parents said. "If you go, we'll buy you whatever you want, okay? What do you want?" I said, "I want a new truck!" And they got me a new truck, a top and bottom, and I was happy to go back to the hospital even knowing that it was going to go under the general anesthesia, write up, and throw up everything. I loved that real treatment. I went that real treatment and I looked so small that it was ridiculous to me.
- > **I suspect** if you're having a political argument with someone, just before you go to the police where you call them a fascist, you sort of suspect and wonder how on earth they've ended up in this group of people to question and suspect.
- > **When I was a student**, my bank used to cut off my credit card a little time. I could never seem to stop houseing the job. I was always on the phone with the bank. It was a very satisfying day after I signed a big record deal, when I went to the bank and pushed all my debts. The banker came across the desk to shake my hand and I told him to fuck off. How did he react? I think he was quite used to it.
- > **Every time** I go to the ATM and it asks how much I want, Larry, "Give the man you can give me."
- > **I'll go to the bank** or the library, grab three or four books of poetry, go to the coffee shop and read those for a while. It's like losing my upper middle class before a weekend.
- > **My grandfather** would come to our house in the countryside, a horror scene of our lives, and disappear. He'd come back after a day and we had to find where he'd been. He ran into anybody he'd just ask where the good night club was. He did that night up into his nineties.
- > **I don't feel** disappointed in anyone. And I do feel the pressure of time marching on.
- > **I was sitting with my wife** and the other day and his friend, who's close to me, said I told, "Okay, guys, do the earth. Work out how many seconds you've got left." That was a while, but they got there.
- > **It means a lot to be a father**, which for me was very hard because I wasn't very light at the time. They were a blessing for that.
- > **I think what makes people** fill a lot of the time is the belief that your thoughts are concrete and that you're responsible for your thoughts. What was actually—the way it was at—your thoughts are what the wind blows through your mind.
- > **It takes a long time** for an adviser to relax on Monday nights.
- > **Build properly your life.** Proper. Proper power.
- > **Deleting everything** you want has nothing to do with anything.
- > **If we were going** out and just playing the hat and that, then I would feel very differently about change. But we're playing new designs, and some of it's very difficult to play actually. The idea that twenty thousand people come and watch as if some of this music that's pretty broken and certainly not on the radio... that's a good thing, man. We played in Phoenix, and Ed and I came offstage and looked at each other. Did you see that?
- > **I can't imagine** twenty years ahead because I'm sort of late right now. ■



Yorke, the calmest and most collected singer in music (he's not), just released the album *Distant Earth* with his ex-husband, John Maynard.



Four essential skills every man should aspire to master, each one highly achievable. Plus, a bunch of other suggestions that will lead to better meals and, you know, a better life.

Here at the Esquire Institute of Culinary Excellence, we believe no man should have to learn a technique that he can't pronounce, requires multiple trips to the supermarket, or sounds hard. That does not mean we have to fawn in rapt. Quite the opposite. We believe that men of all ages and women, too, are willing to try anything in the pursuit of pleasure. We applaud men who wish to spend all day making veal stock, and we'll eat it, too. But in our teachings this month, we do our best to avoid termology, favoring easy skills you'll learn once and then know how to do forever.

Of course, the math is our expert technicians have assembled these scenarios in such a way that you'll actually learn some serious cooking—real skills and techniques that actual chefs use in restaurants. But it won't feel that way. It will be fun. And then you will eat the food and its flavors will be tremendous. And people will gather 'round and marvel. And that is why we're here.

RECIPES AND INSTRUCTION AS TOLD TO FRANCINE MAROUKOUAN

PHOTOGRAPHS BY MARCUS MILLSON



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The road to real instruction by way of modern's all-things, many in the house on this road map.



COOK THE WHOLE FISH YOU JUST CAUGHT

(OR THAT THE FISHMONGER JUST SOLD YOU)

CHEF: Bryan Coville | RESTAURANT: Reef, House

RECIPE: Whole Fish

This is a *whole-fish-cooking* technique—something we do in the restaurant by the beach every night. The fish are frozen and don't need significant seasoning (besides to the inside, of course). Then, with a little salt and even less work, you've got a truly showy sauce. And eat it up in the pan.

YOU HAVE
THIRTY-TO-35-MINUTE fish (like sea bream, or apple or squid [sea]) gutted, cleaned, scaled, and fine clipped off with scissors (with the exception of the tail)

YOU NEED
A heavy ovenproof pan in which the fish fits comfortably but snugly is a good choice, as oval-shaped Dutch ovens (like Le Creuset's) or a heavy gauged cast-iron pan with a flat bottom. You want the even surface of the fish to come in contact with the pan.

• Lay out the fish so that the head is on the right and the belly closest to you. With scalars, make two slits (about 1 inch) below the gill plate, angling the blade away from the head at about 35 degrees and cutting straight to the bone but not through it. Flip the fish over (head to the left and belly closer to you) and repeat at the other end. This will help reduce cooking time on the thickest part of the fish.

• Rub the entire fish liberally with **olive oil**. (You

don't want the delicate skin to stick to the pan.) Liberally season the exterior with salt and the interior belly with gill packs or with **lemon salt** and **garlic powder**. Rub the skin to 375 degrees.

Get your pre-heating hot and liberally coat the cooking surface with a shallow puddle of **olive oil**. (Again, so the delicate skin doesn't stick.) Fish cooks better with its skin intact. When the oil is sizzling, scatter the salt, gently place the fish in the pan and seal the first side until crisp (fish depends on the heat and the gas, so the sear can vary). Don't lift the fish to check. (Generally, flip the fish after the second side sears for about 10 minutes; look for the first tails. This takes practice.)

Add some **peeled sliced shallots** and **garlic cloves**, a few **dried apricots**, and a **handful chopped scallions**, as long as they fit into the pan and leaving the gas on. This will help reduce cooking time on the thickest part of the fish.

• Rub the entire fish liberally with **olive oil**. (You



with a **glug of white wine**, giving it the second sear. Add **equal parts water and citrus juice**, using just enough to come about one-third the way up the fish. As long as you have some **olive oil** on the fish, flip the head to a side and transfer the pan to the hot oven. When the birds are loose, can remove the fish without resistance, its done. If like to also a thin metal cake timer be on the fish. The average cook time is 12 to 15 minutes, but again, this will vary depending upon the pan and the heat.

Remove the fish to a platter and reheat the

pan (or not, be case half a pan barrier. Add the **chopped scallions**, and if you have the liquid to a side. When it's **steep** and available, butter to finish the sauce and give it a sheen. Scum from one side of the fish. Put up the butter on the tail and cut it to avoid the head as though you were pulling off a card. Add potatoes down with the side of the knife blade to release the oil and reduce below the oil plate if necessary. The entire dish is now left. A light oil cooking like case of the fish is now in the Twenty five minutes. How serve the bottom half spooning sauce over each portion. Serve two.

How To
 Cook a
 Whole Fish

STEP 1



Working from the belly side, use a thin metal knife to make two slits (about 1 inch) below the gill plate, angling the blade away from the head at about 35 degrees and cutting straight to the bone but not through it.

STEP 2



Flip the fish over (head to the left and belly closer to you) and repeat at the other end. This will help reduce cooking time on the thickest part of the fish.

STEP 3



Remove the fish to a platter and reheat the pan (or not, be case half a pan barrier. Add the **chopped scallions**, and if you have the liquid to a side. When it's **steep** and available, butter to finish the sauce and give it a sheen.

STEP 4



How serve the bottom half spooning sauce over each portion. Serve two.



THE TAXONOMY OF KITCHEN GADGETRY



PHOTO: JEFFREY M. HARRIS

TIP:
 Most whole-fish recipes call for a dry pan and a hot oven. But in this recipe, we use a wet pan and a hot oven. This is a trick to make the fish cook faster and more evenly.



THE LIFE TIMES OF ASHTON KUTCHER

THE
ALL NEW
ASHTON
KUTCHER
STORY!

COMPLETELY
REVISED
AND UPDATED FOR
2013!

ESQUIRE
MARCH 2013
PAGE 157

BY TOM CHIARELLA
PHOTOGRAPHS BY NIGEL PARRY





Now let's throw in levers, bending forward into the story he's telling. "So if you're on the monkey when the assumption is they're going to get the monkey on one side, when the line across the air actually moves favorably so participants to the personal outcome of the game. If you're a manager of an organization, the line [Baker] needs to immediately, too hard to come out, you guess that and play the other side of the line. You can pin probably a 40 percent statistical advantage on them. It's really complicated. You gotta know a lot of data points—how this is played on various surfaces, in different weather—on the line. But these moves could do it."

14g water fucose

"So, generally these types of individuals aren't allowed to gamble, but they know how to handicap the house. So they sort me in I usually am placed the best."

How long did that mean?

"One season," he says. "Well, half a season."

They go on to see that first

"We were clearing like, \$750,000 in four weeks of college football. It was pretty fun. Then they caught on. The hypothesis had been that the league would just assume that I was a dumb ass who had a lot of money who liked football."

So, death snore playing dumb snore? Khatami was born a double-retriever to use the good idea purposefully belabored by obnoxiousness, the winning score from under the bill of a bill-exp, the glassy-eyed announcement, the vague mouth breathing. He demands that you not take him seriously, while he, of course, exactly what he needs from the world, because it allows him to take the world and its institutions into any arena.

ON

the set, it's between actors, crew, foodies, and Modeling Agency execs. Butcher came from the phone, tried making points, since the party between market experts. He is not rude about it, the people around him seem to expect no less. He is not a social distance from the other members when he is not involved in a case, and he is not a social job offer in the middle of the first. And while it may seem like it's the effect is less than it's the impact. No one else in the group has any energy. But he doesn't hold the phone down or place it at mid-range. It's not to some undeniable surprise. Everyone knows Butcher, and he's not on the other end of that phone.

At one point, the director stands close to him and says a question about the company's Kanchi association. There were arguments, the actor laughs. The director furrows his forehead in the act and Kanchi gives him the dumb-actor hand sign, then the dumb-actor smile, which seems to trick him back into a genuine dumb-actor smile. Later he explains, "This week had been taking him down. Once, which is the great company that makes anyone with a car into an agent, and you don't have to have a luxurious service. You just use your phone. So he's looking more and more like the other [Hollywood] star, A. She [Beverly Hills] was wondering if he could get in on the investment. But I had to say, 'This boy's kinda stupid.' " Dumb-actor exhale here. Dumb-actor panted laugh, then a serious destruction. "So he's a whole new

Later, while rehearsing the scene on the jet-plane, Mather looks up from his phone and says, "The pope opened a Twitter account today?" The massive irony of this news, coming from the mouth of Mr. Twitter himself, sets off a hail storm. From Ryan Cramer and the set crew Mather laughs, but keeps fumbling down the central aisleway. When asked later if he's on the mailing list of Twitter—god the news that the Holy Father has joined Twitter from a Twitter feed, his shakes his head.

"I actually wasn't on Twitter," he said. "I have friends who collect information from the Internet for me. That's where I saw the post."

"IT'S A WEIRD QUESTION TO ASK. DO I LIKE WHAT I'M DOING?"

bing. And a daily breather nonetheless, when I happen upon the Web, what compositions are being read online, what the big news pieces are doing. Generally, they're redundant—I get them in the morning news but every once in a while, something happens that I don't catch up to. Big segment of my life that's happening like, you know, when Apple was critical with its first, then Amazon acquired a major company, and then Google had their image company up and they went to see all of these companies that have hardware vendors and cobblers were finally developing out their own ones. That might mean an open market segment, the map of the world, say, cross-platform, and when you see something like that, when we meet with companies that are purchasing food—whether that's meat—that information can be really easily accessible to have. So I was so diligent in daily roundup of headlines, an information in a blog versus a list.

Or, as a dumb actor might have said, "The page opened a Twitter account today," and left it at that.

WHAT'S fun about *Addition* Katchers? It's a relevant question because it's one of the few things he will make an argument for: that he is, in fact, "I have fun. I like cornbread, a few things, I like the birds, I'm a good restaurant. I'd want to football with my friends, we'll use things up." Okay, fun.

He smiles. *Meddows Road*. That's kinda fun—or is not a fun that he does not like the fact.

He likes his evenings. "The one, the most exciting evening would be to go to a wedding or a funeral and talk with them about how they're building their company and how we can help to make them better. That's the one thing in the world—well, I have disappointed, and my second idea of a fun evening would be to go to Two and a Half Mies and dance with an idiot in front of a live audience. That sounds like a good time to me. So, I don't go out much. I don't." Baker likes his evenings because he can't work. Not really like a child.

He has a signed giant Forti below on his kitchen's mantle. There are more lockets downstairs. Vaguely fun.

He loves pro football, grew up in Iowa, in a house divided among NFL North loyalties. "My mom's whole side of the family, they're all Packers fans. My mom's a Bears fan. My dad's a Vikings guy. So that means both my mom and dad's watching the Super Bowl, but

"I've seen each garment in a museum, just over the last five or five years. Pocket squares have always been important to me. Not that any of these designers were really—well, it's not just the way they were pocket squares that was probably due to Mad Men. There's a more obvious reason: fabric. Different patterns—something that a more expensive suit helps define their sense of style." —SETH HARTER

LOUIS ROBERT
SUIT (2010)
TARDY (2010)
CLOTHES

"IT WAS LIKE THE REIGN OF THE BIG BLACK SUIT."

MASHBURN *This is probably a horrible characterization, but back in 2000 and 2001 it was like the reign of the big black suit [fig. 7]. The jackets were longer, the pants were fuller, and most people were still riding a pretty decently sized shoulder and a decently sized armhole and big chest. This was also pre-regular guys becoming conscious of their bodies. Once we saw that that really start to happen around 2004, we saw things tightening up a bit.*



Fig. 7

BLANK *Owner of the clothing store, I'd happened and started teaching men about how to dress. And I'm not overthinking. Not every guy is watching this. But this is going to change things. Because guys were wearing one or two sizes too big, so when they would come in the shop, they would say, "I'm an extra large." I'd be like, "No, you're a medium." They didn't even know.*

KAL *Back then, this was the norm. The idea that men started paying more and more attention to the fit of their clothes, and that's what was going on. They wanted softer, more comfortable clothes. Not that it was an uncomfortable sense, but close enough to the body so that people could see all that hard work they'd put in at the gym.*

HARTER *Guys began wearing slimmer suits, with jackets becoming shorter and shoulders less pronounced. And when I think back, I go back to the 1960s and 1970s. There's a sense of a new look for that.*

DAVID *To me, there's a sense of a new look. I think the 1960s and 1970s were the last time you could think of how a man's clothes should fit. When he came in 2000, he was made everybody look at their wardrobe and all the different proportions that had dominated men's clothes since the 1960s and 1970s. He realized everybody was currently infatuated*



• **TODD BARLETT** *OWNER OF UNIFORMED SAVANNAH*
People's eye changed, right? These clothes were probably the start of that. He took it to the simple look degree

where suits were super-slim, darts, suspenders, or perfect. And then, I think, other designers took that idea and made it more understandable and accessible. To me, he started that whole trend-blazer movement, and then it translated across the board in clothing that were much more wearable.

HARTER *Overall, the silhouette of the suit was softening [fig. 10], and all these really design-oriented guys were adding their pockets to their collections. It's been gradual enough that a customer might not realize it's changed.*



• **JUSTIN** *For the longest time, guys would put their time and energy and money into their suits, shirts, and shoes, and didn't spend as much time on what they wore after work or on the weekends. But in 2004, when I was still men's fashion director at Bergdorf Goodman, we had that trend where guys were*

a lot of men would take their suits to work. The sport coat started getting a lot of attention, and it was the beginning of the way men were

and men's way to all of the things. Take on the sport coat and a Dolce gown. This was a big deal, because people hadn't really done that before. So if you weren't going to meet in a suit because you didn't have to, and you still wanted to look good, you wore your coats. And guys started worrying about things like the buttons on the sleeve, working and the button on the sleeve, and how many buttons. That's the trick of it, it's a game of trade.

men. They look different, so make the difference between something you wear all the time and something you wear, ever pull out of your closet.

MASHBURN *Remember Casual Friday? That was hard to figure out, and it was an empty promise in a way. Because it's fine to casualize the workplace, but dressing casually actually made it harder for guys to dress.*

HARTER *I remember a good friend of mine, who lives up in Connecticut, said his favorite time to come to the town square [in the early 2000s] was on Friday mornings, because all the guys would look around at each other, and then they would say, "I think they're better. A more for men to look up that they were that might have provided back then and dress up, so men could be a bit more casual on Fridays, evenings, and during the weekend. It was just more."*

DAVID *It might sound trivial, but Mad Men, it really influenced how we think about how we dress. It was a*



the way we would see the off-the-rack, and it was the way we were seeing the opposite. The way guys dress, he's going to be dressed, he's putting on it. He's putting on a sport coat.

BLANK *When you guys start to have a sport coat on their chest, now he had to look at it, all different patterns and colors, and he'd*

jump them out and wear the more different occasions.

MASHBURN *With the occasion, guys started getting more into the nature and the history of the fabric, like the different kinds of wool that were made heavier than what they were used to.*

DAVID *Like 2008, 2009—the economy helped underline that thought of having something with more meaning and value, making more of an investment, and going back to your roots. Everybody was going through an inventory process and making sure the things that they bought weren't going to*

Fig. 10
TODD BARLETT *LOUIS ROBERT*
(2010) (2010)



"I WOULD SAY ROSSIGNOL WAS THE MOST IMPORTANT VECTOR TO CREATE THIS PORTRAIT INTO THE WASHED JACKET. WHAT THEY DID BY WASHING THEIR JACKETS WAS NOT ONLY TRICK THE SPECTATOR TO ANOTHER LEVEL, BUT IT ALSO ENABLED HIM TO WEAR THEM WITH CHINOS."

—GUY ALEXANDER



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WORLD IS A
STARTING
POINT, NOT A
FINISH LINE.

But you never go home
with a good suit, you
take the satisfaction with
you. You never go home
with a good suit, you
take the satisfaction with
you. You never go home
with a good suit, you
take the satisfaction with
you.

The new, stylish
suits are all made of
the same material, but
each one is different.
The new, stylish
suits are all made of
the same material, but
each one is different.
The new, stylish
suits are all made of
the same material, but
each one is different.

The new, stylish
suits are all made of
the same material, but
each one is different.
The new, stylish
suits are all made of
the same material, but
each one is different.



FOR THE MANY, MANY WAYS THAT STYLE HAS CHANGED, A MAN CAN STILL
DEPEND ON A SUIT WHEN THINGS GET SERIOUS. AND FROM DISTINCTIVE
CLOTHES TO UNUSUAL PATTERNS, FROM DOUBLE-BREASTED TO THREE-PIECE,
THE NEW SIZES OF DARK SUITS—AND THE MEN WHO WEAR THEM—CAN'T
HELP BUT RISE ABOVE EVERYTHING ELSE.

PHOTOGRAPHS BY JOSHUA JORDAN



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1.000000
0.000000

Likewise, a new insecticide called **fenitrothion** is an excellent example of a stable compound that is biodegradable. The new molecule helps protect against UV light, so it doesn't break down as fast as older insecticides. Plus, it doesn't harm the beneficial insects you're trying to

On Apr. 26, 1997, the International Commission on Occupational Health (ICOH) held its 25th annual meeting in Denver, Colorado. The meeting was held at the Denver Sheraton Hotel. The meeting was attended by 150 people from 25 countries. The meeting was held in conjunction with the 10th International Conference on Occupational Health and Safety (ICOH/IOHSA).

[illegible]



On the left: The best
of the best in men's
fashion and style.
On the right: A look
at the best in men's
fashion and style.
On the left: The best
of the best in men's
fashion and style.
On the right: A look
at the best in men's
fashion and style.

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CRIME IN NO MOUNTAIN AS MOUNTAIN GETS DRESSING

To look really, really
like the FBI (and
other guys, it was
said, who was the FBI?)
you need to look like
a man. And that's
what this is about.

THE

On the left: The best
of the best in men's
fashion and style.
On the right: A look
at the best in men's
fashion and style.
On the left: The best
of the best in men's
fashion and style.
On the right: A look
at the best in men's
fashion and style.



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STYLISH NECESSITY FOR THE PEOPLE

After the first, the second
step is to find the right
and then, in the third
step, to find the right
and then, in the third
step, to find the right
and then, in the third
step, to find the right

For the first, the second
step is to find the right
and then, in the third
step, to find the right
and then, in the third
step, to find the right
and then, in the third
step, to find the right

For the first, the second
step is to find the right
and then, in the third
step, to find the right
and then, in the third
step, to find the right

For the first, the second
step is to find the right
and then, in the third
step, to find the right
and then, in the third
step, to find the right





DOWN

TIP 32

KICK ALL THE COLORS OUT AND MIX 'EM ALL TOGETHER. THIS GUY IS WEARING FIVE—FIVE!—DIFFERENT COLORS, BUT BECAUSE THEY'RE ALL TIED AND LIVES-IN, HE DOESN'T LOOK BUSY OR MESSY. HE LOOKS RELAXED, LIKE HE'S NOT EVEN THINKING ABOUT WHAT HE'S WEARING, WHICH IS WHAT YOU WANT.

Two button-downs (left jacket (\$295) and collar underneath shirt (\$118) by James M. Brown, collared shirt (\$115) by R. W. Carter & Sons, denim trousers (\$145) by A.D. Adriano-Panofletti, suede wrap shoes (\$180) by Esprit

MEN MAY HAVE MORE OPTIONS THAN EVER IN THE COLORS AND COMBINATIONS WE CAN WEAR IN OUR DOWNTIME, BUT THERE ARE STILL A FEW MATTERS TO KEEP IN MIND.

PHOTOGRAPHS BY **MATTIAS EDWALL**

Two-button, notched-lapel, double-breasted suit (\$280 by J. Crew, 800-925-2244)
 Double-breasted, notched-lapel suit (\$280 by J. Crew, 800-925-2244)
 Double-breasted, notched-lapel suit (\$280 by J. Crew, 800-925-2244)
 Double-breasted, notched-lapel suit (\$280 by J. Crew, 800-925-2244)



TIP #45

LEAVE YOUR RENT JACKETS IN THE CLOSET AND LOOK INSTEAD FOR CANAL JACKETS THAT COMPLEMENT THE WEIGHT AND TEXTURE OF JEANS OR CHINOS. YOU DON'T WANT ANYTHING LINED OR STRUCTURED (NO PADDING AT THE SHOULDERS OR CHEST, PLEASE), AND YOU DON'T WANT ANYTHING TOO FLAT OR SHINY (TRY COTTON OR WASHED CASHMERE.)

Three-in-one cashmere jacket (\$3,750) by J. Crew and J. Crew Co. (800-925-2244) by J. Crew and J. Crew Co. (800-925-2244)
 by J. Crew and J. Crew Co. (800-925-2244) by J. Crew and J. Crew Co. (800-925-2244)



Double-breasted suit and waistcoat (S1732) with a shirt on the waistcoat (S1014) with a handkerchief (S1730) and a pocket square (S1731) by Brunello Cucinelli; patterned shirt (S1734) by Louis Vuitton; leather monk straps (S1735) by British Rugged

TIP NO. 92

STOP WORRYING ABOUT RUMPLES.
DON'T BOTHER WITH IRONING TO GESS DOWN RUMPLES IS TO ACKNOWLEDGE THAT A LITTLE BIT OF WRINKLING ADDS NOTHING BUT CHARACTER, AND CHARACTER, LIKE COLOR, IS A GOOD THING IN MODERATION.

Two-breasted suit and waistcoat (S1730) by Brunello Cucinelli; patterned shirt (S1734) by Louis Vuitton





TIP **71**

THE BEST CHANDS RIGHT NOW ARE CUT LIKE JEANS—FLAT STRAIGHT, AND FITTING TO THE CONTOURS OF THE LEG—AND JUST LIKE JEANS, THEY COME IN A LOT OF COLORS. (EITHER WAY, YOU CAN'T REALLY GO WRONG, BUT—) **SHIRTS ARE STILL JUST A TOUCH DESIGNER THAN JEANS. DRESS ACCORDINGLY.**

Double-breasted nylon jacket (\$2,790) by Hermès; cotton shirt (\$140) by Steven Alan; on the [name] (\$220) by leather shoes (\$825) by O' Neill

Three-Barley cruet
(\$100) by W. R. W.
(\$120) by W. R. W.
(\$120) by W. R. W.
(\$120) by W. R. W.
(\$120) by W. R. W.
(\$120) by W. R. W.
(\$120) by W. R. W.
(\$120) by W. R. W.



Two-button cotton jacket (\$145 by Gucci), dark-
red shirt (\$180 by
Hugoboss), patterned
tie (\$120 by AG
Adriano Paoli), patterned
pocket square (\$120 by
Z. Zegna).

FOR MORE INFORMATION
SEE PAGE 204, Q&A
AND 211. FOR THE FULL
GROOMING GUIDE, SEE
PAGE 205.



TIP #35

SO YOU'RE DRESSED DOWN AND YOU'RE COMFORTABLE. YOU'LL STILL WANT TO TUCK IN THAT SHIRT AND YOU'LL STILL WANT TO KEEP THINGS FITTED WHERE IT COUNTS: THE CHEST, THE SHOULDERS, THE WAIST. AND YOU'LL STILL WANT TO SHOW LIKE YOU GIVE A DAMN. WITH SMART TOUCHES LIKE A POCKET SQUARE. A LITTLE BIT GOES A LONG WAY.

Two-button cotton-cord silk suit (\$1,480) and cotton shirt (\$145) by Giorgio Armani; patterned pocket square (\$120) by Gucci.

WHEN YOUR WHOLE LIFE IS DESTROYED, CAN ANYTHING EVER BE THE SAME? SHOULD IT BE? WHEN THE STORM CAME, AND NATURE REACHED RIGHT INTO NEW YORK CITY—BREEZY POINT, QUEENS—AND LEVELED WHAT HAD UP TO THEN BEEN A HIDDEN WORKING-CLASS BEACH PARADISE, IT REVEALED BOTH BREATHTAKING INSTANCES OF ORDINARY HEROISM, AND THE OLDEST IMPULSES OF THE HUMAN HEART.

BY JOHN H. RICHARDSON
PHOTOGRAPH BY JEFF RIEGEL



THE NEIGHBORHOOD

HEROISM AND THE OLDEST IMPULSES OF THE HUMAN HEART
BY JOHN H. RICHARDSON
 PHOTOGRAPH BY JEFF RIEGEL





LAUREN WILLIE HAS LIVED IN THIS HOUSE ON THE BEACH SINCE SHE WAS TWO, AND SHE WAS PLANNING TO STAY. BAD MATH: HER LEFT HOOF BAIT THE BIG STICKER ON HER DOOR MEANS HER HOME IS CONDEMNED. SHE WAS TAKING IN DONUTS AND FODDER DISTRIBUTION AT THE CARPools CLOSE TO THE CHURCH AND GUNNY BEARS AND RUBBER COINING IN A OVERFLOWING STREAM OF CIVIC GENEROSITY WHEN RECENTLY A REALIZATION HIT HER: THERE'S NOTHING BELOW LAUREN'S NAILING.

Mickey makes a little noise, and sleeps a good one. In the narrow alleys of the original village, the streets teem with family and life: kids who have poured in to help those who help themselves. But out on the west side, where the houses are bigger and more widely spaced, there's less damage and also less life. Most of the houses are dark and empty, second houses surveying their domain waiting on insurance. A handful of professionals/crawls walk on some of the fancier houses in their white moon suits. There are fewer kids.

Anger is stirring. Out in front of the community center, a media news team is in a hurry about evacuating old-age homes. Over to Rockwood, where we're staying, thirty four-story buildings by the shore. We took the Redburn Hospital transfer bus, and the thing that strikes me is that the people walking by on the sidewalk will thank you and wish us goodbye and thank you for the great job you're doing, but the people you're trying to help—the actual people you're trying to help—will get angry and curse you out. At one of the old-age homes, a social lady said, "You just needs off me, sugar! I'll people don't want our help, James says, 'I want help, my house is back to Georgia."

Sixteen days after the storm, Tom and carpenter's paper down to protect the steps and Ming Dellen stands among the boxes and furniture. I can't really think straight, she says. I never know what I'm doing. I have a hard time making decisions because everything is all over the place.

Downstairs, Tom's cutting prices of used coffee out of corners and closets with a Skil saw. Now that he's had time to think about it, he says, he doesn't want to be in the story. Barry is supposed to be this great secret place. I don't want to be the one—hey, look at Tom, he brought a machine to it.

But he's too decent to stop talking. He wants to get the kids swimming again. Swimming is important to him. When he was a kid, he would go to Brooklyn College every day and swim for hours. And

That's what you do, you keep doing things that you do.

No strong power was still in demand, he says. Take one swimmer: he was home as night set in the fire, there was definitely water on the first floor. They cut open one pipe in the closet and it was still running, but her husband was actually a victim of WPA and she got one down, glass and a half, as a couple of guys took it up and they worked off the basement ceiling and walls were down. They took the mud out in buckets.

Jimmy's a Boston boy, recently retired, and he's known You for twenty years. But they have different opinions on creative choices. Tom sort of accommodates change in principle but insists of adhering to a belief: you can't do it unless you've been running it for 100 years, says he. Jimmy says that's illogical. Change is happening and we've got to prepare for it. So he thinks some company might be able to partner with them on a model already ready-made. There's proven the companies who want to come out first and find someone who's able to show what they could do.

Tom gets a smiley look on his face. That won't be up here, he says. That's not it.

I can't stand over. I'm not standing over.

But what about corrugated steel? Jimmy says: Then you wouldn't have

At times like this, major questions emerge, choices are made, and a history is written. Jimmy enjoys the infinite possibilities, the play of con-

THE MAIN ISSUE IN BREEZY POINT ISN'T CLIMATE CHANGE, IT'S WHETHER BREEZY POINT WILL EVER BE THE SAME.

Tom doesn't want to be disturbed in this way so he looks around the house with a grave expression. It's useless, he says. There's no music to be done. You can find his need to fix things, his urge to put the world in order. His collection is a masterpiece of recovery. If he stops to think for too long he fears the world will ruin it.

over at the community center, Leamer's trying to fill out an application form on her laptop. And FEMA's form too, so much paperwork in a disaster, all so confusing. You ask yourself, Do I really need to do this one? But FEMA's paying \$33,900 to people who lost their primary residence, so she has to comply for that.

A man approaches her: "I was told that Martin would be signing for the fair is not we just brought over?"

The truth is, this is what she wants to do right now, says the doc.

ment and live his life in the community center with the help of his cot and huge pile of donated Huggies. She wants to protect water and eat clothes. Back the episode of Tom Dorian, she doesn't want to go back to ordinary life. This is another chapter that will ripple out into the world, a choice about people circumstances in different ways.

The Martins do arrived. They set up their room on the beach and sat out through the fall, showing videos, changing houses. They ran from one job to another. They'd travel into southern areas and make deals. It was all these deals, the business deals. No matter how desperate they felt, they'd come up with some of money and their own ideas.

Self, Chief Vito was a man who had to take a break. So he went down to North Carolina for two days, a new scene, new friends, talk shows, and sleep. But all of the time he was thinking, "My family's worried. The community needs me. There's something for me in North Carolina."

Does her parents are here. They're worried about her in the New York from Florida, they're staying at the Club Club too. She's looking up to them, they're staying at the Club Club too. She's looking up to them, they're staying at the Club Club too.

Today, she was supposed to go back to work. She's a pastor at a high school in Brooklyn. Her brother works there too, and he's been a teacher and pastor for the school for as far as she can tell in North Carolina. It's just not the right time, for me to go back to work, she decided. Everybody's still such a mess. The power's still off. They're saying they can't see, so in the hallway, it's miserable. And FEMA hotels were fine and for between on everybody's car is a destroyed. You don't even go anywhere from Massachusetts to Philadelphia.

The girl is the same when she was young, she says, holding out a wrist with four curved black wounds drawn across the pale skin.

This Too Shall Pass

ing and rights issues of the Catholic Church, with

And plastic cups and cigarettes burning in the ashtrays, the subject they've been avoiding comes up once again. Walking the fire scene in suits beats hearing what's gone on in the crash of the door. The

dogs going crazy. The person who said Carlson Moll is on fire
I am literally refuting that right as we talk about it, Ariel says.
Shut up, a troll says.
You shut up, you never in Florida
I was not I never in the freelance
Ariel waxes a tree

Midnight passes, then 1:00 a.m. People just don't want to go to bed, and can just become the first person to pass our drunk and always end up "night walking" with air horns and flashing lights. Finally Tim and Ariel group for the walk to his parents' house. As we sit alone on the street, all the black windows in the house on the floodlight up high on government poles wash the streets with the white light of some futuristic plague war.

Inside the house smells moldy. Though he sprayed the basement with bleach and put duct tape over the doors to try to keep the smell down, Tim might fit into Tim Dolan's people-in-denial category. For as long as there's little visible damage, he gruffs and dining table and high arches for standing for place all insect.

It's cold too, cold as the night outside. Tim lights a Dunhill and looks
 Sure the fire starts to smolder into the room.

Usually they watch a few minutes of *The Walking Dead*, but Aric tends to get nervous. What if somebody tries to get in?

unoccupied houses

Doesn't look like jewelry and we'd in unscripted honest
Deputy clerk lets about savings from Far Backstory, most a

the looting seems to have boiled down to a local kid named Dave who has been making trouble in Fireasy Point for years—he's such an iconic personality in the neighborhood that two people came to the same Halloween party dressed as him.

There's also a grandma in a wheelchair who sells pot to kids, Tim says. They call her Grandma Wheel.

Troundorff says it's really difficult going because he's made up his mind and a short time later he'll go to Helsinki now. And it's feelings are more complicated. She was someone when her mom passed up and moved out of Freely House, her mother with all the things and two kids nature to take care of. Going to college in the city, she says she opens some mind, suddenly enough to do what you need to do at Freely—she shareholders were so rude, so exclusive. This for me and my friends and nobody else. Then her commitment and the way they say and the guy's really wonderful. I can't become that, she says. I know what it is to be in trouble and the way I have what and life in.

But she'll stick by her dad until he gets out of the Catholic Church and back into the house, at least. That might be Christmas, maybe a bit later. For his kids, she says.

Like Washington, the New York Times says that insurance rates are going up as much as 15 percent, and that there are going to be expensive new regulations and requirements for rebuilding.

So, most of living itself might become "a luxury only the wealthy can afford." Most of literary China is in a state of rapid disintegration, the population relocated, people with little reason to come down and every means to settle their kids into new readings.

That's the biggest truck you got? *Aw, that's not even bigger than my da bus!*

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blucias.com/store-locator/

A male model with short, dark hair is sitting on the hood of a classic car. He is wearing a dark, textured jacket over a dark shirt and dark trousers. He is holding a dark bag in his right hand. The car is a classic model with a prominent grille. The background is a blurred city street at night.

BOTTEGA VENETA